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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JANUARY 1, 1875.

THE LICENCE OF ARTISTS.

BY JOSEPH BENNETT.

TRULY, the art of music is, in some respects, most unfortunate. To this thesis I do not anticipate objection from any who have read Mr. G. A. Macfarren's masterly and conclusive paper "On Editing," in last month's *Musical Times*. They, presuming that the full meaning of the article was appreciated, and the evil exposed seen in all its ugliness, must ever since have been lamenting that the most beautiful of God's gifts stands in such evil plight. Necessarily in evil plight, and there's the worst of it. You cannot, by ever so much "taking thought," change the nature of music, any more than you can add an inch to your stature. The thing is so ethereal, so abstract in its essence, so little of this physical world, that it requires an agency to absorb and, so to speak, solidify it before it can be made evident to the sense. The god worshipped by Jubal's "listening brethren" was in the shell ere that proto-artist struck its chords; but they knew it not, and may have kicked out of their path the thing before which they, "wondering, on their faces fell." No other art is like this. The painter, the sculptor, and, in less degree, the poet, give definite expression to their imaginings. The works they produce appeal directly to the mind, and need no intermediary. You do not require an interpreter for a Madonna of Raphael; the veriest dolt can feel somewhere in his dull soul the force of purity and beauty. Nor is there a missing link between you and the god-like nobleness of the Apollo Belvidere, or the inimitable tenderness and sorrow of Milton's Lycidas. In all cases of which these are types, your mind is directly *en rapport* with that of the creator, and nothing can come between to affect the natural working of one upon the other. But music, poor music! When Beethoven rose on the eagle wings of his genius to the height of the Ninth Symphony, what was the immediate result? A mass of paper covered with ink-stains; differing no way in appearance from that other mass of paper which, because containing an abortive oratorio by Jones, has gone to the butterman's. Nay, the chances are that Jones's work, neatly written and handsomely bound in joyful anticipation of British Museum honours, touches the butterman's heart, and finds a place on his bookshelf, "to fill up," while the Ninth Symphony MS. is distributed to his customers. Here's the rub. Beethoven can do no more with his majestic art-creation, and it remains speechless and unlovely—a chaos of blots and lines—save to the very few who hold the key to its meaning and know which way to turn it in the lock. Now come the intermediaries. First, the editor, whose business it is to give the blots and lines their fixed and ultimate form—to decide upon and stereotype, as it were, the composer's intentions. About him I have nothing to say. A master hand has defined his liberty, and held up his licence to reprobation, for good and all. But the editor, when he has done his best or worst, has advanced matters little. The lute is still silent, or speaks only to that inner sense which Addison calls "reason's ear"—a sense possessed by very few. Somebody must come forward endowed with the power of a something which shall be to the creation of the composer what the breath of life was to the

dry bones in the valley. "That something," says Voltaire, "must be very subtle: it is a breath; it is fire; it is ether; it is a quintessence; it is an intelligence; it is a number; it is harmony." But, whatever it be, it is wanted. Who has it? Here the executive artist steps in, with his "property" smile and bow, to say he has it.

I fear I am going to utter hard words about the executive artist, and desire, therefore, to deprecate his wrath, by showing, first of all, that he is what he is simply in the nature of things—what you, the reader, and I, the writer, would be were we in his place. It is of no use to "confound the nature of things." Anathemas won't change it; nor is there any reason why people should go into rages when the subject is discussed to the disadvantage of the particular nature in which they share. Artists are great people, very often greatly gifted people, which is quite another thing; but they occupy a place sorely trying to the weakness of human nature. The result is that, as a rule, and as artists, they are very imperfect people. Let me show, if I can, that, under present circumstances, they could hardly be other. The perfect artist is he who perfectly discharges his duties, which are humbly and patiently to find out what was in the mind of the composer; reverently and faithfully to reproduce it. Let this be understood in all its significance, for it is a key to the whole matter. An artist is the medium between composer and public. If, through him, the public see the composer in a distorted form, the medium is a bad one. So far there can be no question to argue. As well might we dispute Euclid's axiom that "things which are equal to the same thing are equal to one another." But, going a step further, let us note what repression of self the faithful discharge of an artist's duty involves. The artist is an agent and not a principal, a medium and not the thing conveyed, an interpreter and not the originator of the ideas expressed. In point of fact, he has no independent existence. The composer calls him into being, and apart from the composer there is no such thing as he. These words may grate harshly, and, at first sight, appear overstrained, but the reader has only to look carefully in order to discover that they do no more than express a plain truth in a plain form. But we have here another instance of truth which can only exist in the ideal. Artists do not, and practically cannot, act upon this notion of their place and duties. Everything around them stands in the way; because they live in a world where everything points to themselves as first and chief. There will come a time, let us hope, though it may now be in the distant future, when a less artificial state of things will prevail; but we have to do with the present, and the real wonder is that artists keep themselves from wholly going "to the bad." All the conditions under which they live, and move, and have their being, are in league to ruin them. Like the spoiled child of a family, whose mental and moral growth is stunted by an atmosphere of stupid indulgence, they are killed by kindness. Mark how the world treats them, and then marvel, if you can, at the result. They are paid far better than princes, in proportion to the labour done, but upon this I need not stop to insist. A thing is worth whatever it will fetch, and if a *prima donna* can exchange her notes, tale by tale, for those of the Bank of England, nobody has a right to grumble. It is far more important to observe how the thoughtless public intoxicate their favourites with that incense of adoration which made Herod fancy himself a god. Here is

the real grievance; the true source of mischief. The thoughtless—nay, that is hardly the word—the ignorant public, instead of worshipping Jubal's shell, worship Jubal himself. Their gross, material sense cannot penetrate beyond the medium to the source of that which the medium transmits, nor distinguish between the transmitter and the thing transmitted. So the artist receives not only the honours fairly due to himself, but those which are the right of the composer and of art. The composer! What a farce it is to talk of him when his interpreter is concerned! He is but a name, an abstraction, a word used for definition's sake, something to put in a programme. We don't see *him* in the concert-room and opera-house save on the rare occasions when a *claque* draws him, badger-like, out of a hole for a brief moment. He does not wear diamonds and Worth's dresses *pro bono publico*, nor blandly shower smiles upon the "house;" he does not cultivate long hair and an interesting languor; he cannot shake on D in *alt.*, nor give out an *ut de poitrine*; it is not the correct thing to talk about *him* in society, nor to secure *his* presence at an evening party in return for a hundred-guinea cheque. Get you gone, Mr. Composer, from the present argument. A useful man in your study, you are very little beside that dazzling lady, and that confident gentleman, who kindly condescend to identify your music with themselves. What wonder, I ask again, that, under conditions like these, the poor artists get the better part of their artistic nature sapped, till it tumbles off and is carried away by the torrent of adulation? Quaint old Jeremy Collier says somewhere, "Flattery is an ensnaring quality, and leaves a very dangerous impression. It swells a man's imagination, entertains his vanity, and drives him to a doting upon his own person." Of course it does, and the punishment of such mischief should fall upon the flatterers. Unfortunately, you cannot punish a many-headed public. Your only course is to wait for better times; doing a little railing now and then, in order to keep up around you an impression, vague at the best, that something is wrong somewhere.

But it now becomes needful to follow closely some of the results of the state of things just sketched; and, first of all, no one should be surprised to find artists logically reasoning, in practical fashion, from those ideas of themselves which the public have inculcated. The upshot of their reasoning takes many forms, tedious and unprofitable to notice here, as well as foreign to the present purpose. Upon one only I want the reader to keep his attention fixed, and it is that exhibited whenever the artist, putting himself above the composer, deliberately, and of malice aforethought, perverts his text. All other offences are venial compared with this, because a principle is involved, lax regard for which has already worked mischief of the gravest kind. But there are degrees of guilt, and it is easy to divide the sinners into two classes. Let me do so now, and deal, first, with those whom we can more readily pardon.

Of course we more readily pardon the vocal artist than any other. Like the poet, it may be said of him, *nascitur non fit*; and it often happens that he is born with no other qualification than a voice. In such a case—*vox et preterea nihil*—what would you have? Let none of us be unreasonable, and expect to gather grapes of thorns or figs of thistles. But singers are more spoiled by the public than are their colleagues the instrumentalists; and it must also be granted that, at their worst, they do comparatively little harm. They hardly care enough about music

to trouble their brains with speculative "readings," and when they interfere with the text, it is for obvious, personal, and, looking away from the principle involved, amusing reasons. The strong point of Madame A, perhaps, is agility, and wherever she, poor soul, can throw in a little flourish, it is done with an almost affecting unconsciousness that anybody could possibly mistake her purpose. Mr. B has a splendid chest A—the note which led his friends to remark years ago, "B, old fellow, you have got a fortune there"—and if the ignorant composer has not provided for it, he does that little job himself, knowing very well that the public want his A, and are ready to applaud it. Of course Mr. C does the same with his low E flat, and so on throughout the alphabetical family. Acts like these are wrong in principle, and lower the doers from the position of artists to that of mere self-seeking vocalists; but to art itself they work little harm, because they deceive no one. Everybody who applauds them draws a distinction between the line of rectitude and the line of error, though not caring enough about the first to have his enjoyment of the second lessened. That our singing friends will go on abusing the poor composer as long as the public permit them is a fact to be reckoned upon, but not to cause despair. We must sympathise with the injured party, of course, unless he has bought the singer with a "royalty;" and so made his artistic offspring pass through the fire unto Mammon, in which case he deserves all he gets.

Coming now to the greater offenders, it should be said for them, first of all, that what they do may spring from higher motives than those which influence vocalists. The singer acts from a spirit of selfishness. His instrumental colleague, on the other hand, having nothing to gain by change, and being, generally speaking, a musician by instinct as well as education, tries to carry out some theory, or give effect to some conclusion, when he perverts the composer's text. In all ages well-meaning people have been terrible mischief-makers; and there is no greater enemy to music than the executant who honestly believes that he is at liberty to decide and act upon what a composer might, should, or would have intended to express, but didn't. I do not overlook the chances that a craving for originality may sometimes influence artists in this respect. If a man bent upon distinction cannot acquire it in one way he will try another, and of all others the shortest is a well put on appearance of originality. But, as a rule, the instrumentalists who abuse their position do so because they honestly believe that service can be done to art, and justice to their own discernment, in that particular way. The motive is unimpeachable, but what shall be said of the results to which it leads? Do we not see music abused; composers wronged; great works misrepresented; and public taste misled, all in the name of art? Details might be cited *ad nauseam*. How often we find a composition so transformed by a "new reading" that its own author would scarcely recognise it! Here, the *tempo* is changed, with supreme disregard of printed directions: there, the traditions of the period to which the work belongs are contemptuously ignored. In this case a pianist thunders out in octaves what should be played in single notes; in that he plays passages such as, to his mind, the composer would have written under specified conditions. But why go through the weary catalogue? All its items are known to those for whom this article is intended, and I pass on, therefore, to a conclusion which must be in part a protest, in other part an appeal.

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To record, as is done here and now, a protest against that licence of artists which involves a breach of their trust as interpreters may be the duty of all amateurs, and may have an effect proportioned to its publicity, and the influence of him who makes it. But protest can practically avail nothing so long as the bulk of the musical public worship the agent rather than the principal, the medium rather than the thing conveyed. In view of this, appeal has an obvious *raison d'être*. Let those among artists who are such in more than name set a noble example of reverence and faithfulness to the great thoughts it is their duty to interpret. Let all who by speech or pen can help to disseminate right principles on this vital question lose no opportunity of doing so; and let the enlightened section of the public be quick to repudiate sympathy with those performers whose labours mean misrepresentation, and who, like a bad mirror, distort whatever they reflect. This done, the snake, if not killed, will be scotch'd,—in its degree, a good result.

THE HANOVER-SQUARE ROOMS.

By HENRY C. LUNN.

THE associations surrounding these well-known Rooms are so deeply rooted in the mind of musical professors and amateurs in this country, that the announcement of their sale and appropriation to other purposes than that to which they have been devoted for so many years was received with universal regret. The aristocratic patronage of music in England, like the aristocratic patronage of literature, may be said to have fostered and nourished it in its infancy; and it is not likely, now that it is strong and vigorous enough to dispense with this aid, that these services should be forgotten, or that the home in which the art was so carefully nursed should not be regarded with due reverence. Unlike our more modern Concert-halls, which are especially adapted for the people, these Rooms were especially adapted for the nobility and those moneyed aristocrats who, either from taste or fashion, were content to devote a portion of their time and capital to the support of struggling music. The general air of elegance observable in all the arrangements of the concert-room and its approaches will sufficiently confirm our assertion. The ante-room, with fireplace and seats—the long mirrors, reflecting the costumes of the audience—the Royal box, with a smaller one on each side for the ladies and gentlemen in attendance—the spacious retiring-room, and even the rooms appropriated to the artists (sufficiently commodious of course to accommodate those noble patrons who might perchance flit in and out during the evening), convince us that the concert-room of the period was simply regarded as a drawing room where the privileged few could meet after dinner, hear music, and enjoy as much conversation as the rules of politeness would allow.

The history of these Rooms is, to a great extent, the history of music in England. The conversion of a portion of the building into an Assembly Room was effected by John Andrea Gallini, John Christian Bach and Charles Frederick Abel, who purchased the premises from Lord Wenman in 1774. Gallini was a dancing-master, who taught the family of George the Third; Bach was the eleventh son of Sebastian Bach, and Abel was the celebrated performer on the *viol da gamba*, an instrument which appears to have faded from our memory since his death. Gallini was evidently a man of much enterprise, for not only did he

become the manager of the Opera House (then the King's Theatre) in the Haymarket, but he bought the shares of Bach and Abel in the Hanover-square Rooms, and made most important alterations and improvements in the premises. A great impetus was given to the art when Salomon brought over Haydn to England; for the twelve Symphonies written by this composer especially for his concerts, which were given at the Hanover-square Rooms, not only excited the attention of the music-lovers of the time, but remain to the present day as acknowledged favourites of the concert-room. Their composer conducted the performance of his works, the papers announcing that "Signor Haydn would preside at the harpsichord." King George the Third and his Queen, Charlotte, used frequently to attend the grand balls given at the Hanover-square Rooms where, in the Queen's Tea-room (as it was called) is placed, over the mantel-piece, a large looking-glass, presented by His Majesty. The Ancient Concerts, formed in 1776, were not at first given in these Rooms. They commenced at the Tottenham-street Rooms (now the Prince of Wales's Theatre), were afterwards taken to the Concert-room of the King's Theatre, Haymarket, and became located in 1804 at the Hanover-square Rooms, the Directors having taken a lease of the premises from the proprietor (then Sir John Gallini) at a rental of £1,000 per annum. At these concerts the finest works of the best composers of all countries were given, and their cessation in 1848 was deeply deplored by many of the most earnest musicians. When we consider that the subscription (which had formerly been higher) was six guineas (with the privilege of attending the rehearsals) for eight performances, or five guineas for the concerts only, there can be little doubt that the appeal for support was made solely to the aristocracy and wealthy gentry. It was customary for the Director of the evening to entertain his brothers in office at dinner; and we can say, from experience, that the amount of somnolence, generated by the combined effects of feasting and ancient music, which prevailed amongst the occupants of the privileged seats was such as we have never seen in any other concert-room. But it was known to be an aristocratic lounge; and to look upon the faces of the leading nobility, even in sleep, was something: it is true that modern musical audiences have, as a rule, improved in every respect; but let us not forget that, although the Ancient Concerts had thoroughly done their work when they ceased, that work has left results which could scarcely have been effected by any other means.

The first concert of the Philharmonic Society was given on the 8th March, 1813, at the Argyll Rooms (corner of Argyll Place, Regent Street); when these premises were destroyed by fire in 1830, they were transferred to the Concert-room of the Opera, and were removed to the Hanover-square Rooms in 1833, where they continued until, yielding to the necessity of appealing to more popular audiences, they were given at St. James's Hall, a change which dates only six seasons back. The Rooms, at the decease of the late Misses Gallini, nieces of the former proprietor, passed into the hands of Mr. R. Cocks (the eminent music publisher), who however let them on lease to Mr. Martin until December 1861, when he took possession of them, and, after renovating and entirely re-decorating them, the concert-room, looking so bright and cheerful that its best friends could hardly recognise it, was re-opened with a performance of Mr. Henry Leslie's choir on the 8th January, 1862, the Philharmonic Society commencing its fiftieth

season (a jubilee year) in the same month. The pamphlet published by Mr. Cocks on the restoration of the Rooms (from which we gather the above particulars) drew much attention to the admirable manner in which the Concert-room has been constructed for sound: the smallest *piano* is distinctly audible, and the most powerful *forte* produces no confusion, whilst the absence of galleries gives an air of comfort to the audience part which cannot be realised in any other Hall built for musical performances.

We have dwelt upon the early historical records of the Hanover-square Rooms; but how many incidents connected with them, within our own recollection, crowd upon us as we write. Well indeed do we remember the Recitals of "Mr. William Sterndale Bennett," who, with a pianoforte on a raised platform in the centre of the room, not only revealed to his listeners the beauties of classical chamber music, but told them how to play it. Then do we, in imagination, again people the orchestra with the numerous eminent artists who have for many years passed away. Sir George Smart, Cipriani Potter, Sir Henry Bishop, Charles Lucas, and many others, stand once more before the conductor's desk; and a vision, too, of a certain evening occurs to us when Mendelssohn, *bâton* in hand, and with an anxious face, bent over the side of the orchestra to catch the sign, from Mr. Anderson, for commencing the National Anthem, at the precise moment Her Majesty appeared at the door of the room.

Reminiscences such as these might be almost indefinitely multiplied; but we must not be tempted into believing that the patience of our readers will not be exhausted because we have not exhausted our subject. The Royal Academy of Music—for years so intimately associated with these Rooms as to make former students of the institution cling with the fondest attachment to their memory—gave a concert on the 19th ult., the last ever to be heard within its walls. It was a graceful act of Mr. Cocks to place the concert-room at the disposal of the Academy for a farewell performance; for, not only amongst the audience, but amongst the artists in the orchestra, how many were there who took a final leave, on this occasion, of the locality where their first success in public was made. Many years must pass away before the recollections connected with these time-honoured Rooms can be effaced. The premises may be converted into a club-house; but to all who love to haunt the spot where some of the brightest ornaments of musical art displayed their talents, and to recall the numerous incidents which occurred there, it will indeed be difficult to realise the fact that the familiar building at the corner is no longer the "Queen's Concert Rooms, Hanover Square."

ROYAL ALBERT HALL CONCERTS.

THE unique experiment, which, since November 7, has been made in the Royal Albert Hall, may now be said to have furnished the data necessary for future guidance, and to have reached a stage where the term "experiment" hardly applies. It was necessarily begun under conditions purely speculative, because nothing of the kind had ever been attempted before. The directors, whom some have blamed for imprudence, and others praised for boldness, had to advance over the boundary of an unexplored region, with nothing more certain to guide them than that by no means infallible process called arguing the unknown from the known. Several things were necessarily assumed in order to make a

start at all with the slightest hope of success. Thus, it was assumed that the public would go to the Albert Hall in sufficient numbers, tempted by a weekly programme arranged to please all tastes from the most refined to the most "popular." It was anticipated, further, that they would do this with a promptitude great enough to warrant a hope of ultimate success before the sacrifice, inevitable at the outset, had become too great. And it was further expected that the carefully disposed artistic resources at command would prove equal to the enormous strain of daily concerts. But an assumption, however strong, has yet to bear the test of experience, and if any of those just named have failed to pass the ordeal, the directors, though they may regret the fact, cannot reproach themselves. The scheme of the Albert Hall Concerts was a grand one, worthy of this musical age, and was worked with a faithfulness and devotion that from the first placed the result, no matter how disastrous, in the category of misfortunes which have nothing to do with faults. Safe on this score, the directors need not fear to confess that, while the experience of seven weeks has shown their enterprise, as a whole, to be founded upon an estimate of facts that erred only in being too sanguine, the results, as a whole, point emphatically to the need of material change. They cannot refuse to believe that, even under present arrangements, the scheme would become self-supporting in process of time, for it has always been observed that enterprises of such "pith and moment" are sure to create their own public. But the vastness of the undertaking makes the process of working up to this result one of very serious responsibility—such responsibility, in point of fact, as should only be incurred by a public organisation, or with a guarantee of State aid. Nor is this the only consequence of the seven weeks' teaching. The directors have now become thoroughly acquainted with the exigencies of the vast building in which their concerts are given, and with the limit within which the resources it exacts can be worked with the best results. The highest wisdom is shown in profiting by experience, and the directors of the Albert Hall Concerts do no more than justice to themselves and to their enterprise by frankly making the changes which seem to them necessary. What those changes are has now to be succinctly told.

In the first place, the number of concerts per week will be reduced from six to two, and, as a matter of course, the opportunities for careful preparation thus afforded will be used to their utmost extent.

Secondly, it is the intention of the directors to increase the number both of band and chorus, bringing each up to the strength necessary for the best effects attainable in the huge area devoted to the performances. The wisdom of this course needs no demonstration.

Thirdly, it is proposed to cover the same ground as that occupied by the series of concerts now ended, doing so by the following arrangement. One concert in each week will be devoted to the popular music hitherto presented on Monday and Saturday evenings, special care being taken that the term "popular" shall have a liberal signification as regards good and improving works. One concert in each alternate week will be devoted to oratorio, given up to the present on Thursday evenings, and one to the orchestral music which, under the daily scheme, supplied programmes for Tuesday, Wednesday, and Friday. With regard to oratorio, it need only be said that the great standard

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works will be presented under materially improved conditions and with the utmost possible completeness. With reference to the orchestral music, the directors while paying requisite attention to the claims of classical works, will not neglect those of modern writers, whether English or foreign. The liberality and comprehensiveness which have hitherto marked their operations will continue to do so; and no pains will be spared whenever new aspirants for favour are introduced to public notice. The *personnel* of the enterprise will remain unchanged as regards the principal artists, save that fresh and important engagements are contemplated, and here the directors have much pleasure in announcing that the eminent violinist, Herr Wilhelm, will make an early *début* at the Royal Albert Hall, after several years' absence from England. Other distinguished artists will follow him, and it is believed that the magnitude and completeness of the performances cannot fail to secure the warm sympathy and support of the musical public.

There only remains to add, that the concerts will be resumed on January 19th, and continue until Easter.

MENDELSSOHN's father has been heard to say that in his intercourse with the world he was constantly reminded of his own comparative unimportance by allusions to his being the son of one great man, and the father of another. For a private individual such a position might be somewhat unsatisfactory; but how much more so it must be to one before the public may be gathered from the fact of Mdlle. Carlotta Patti refusing to sing at a recent concert in Birmingham because she had been announced as "the sister of Adelina Patti." Looking at this matter only from a commercial point of view, we cannot acquit Messrs. Harrison (who were, we believe, responsible for the advertisement) of all blame; for if the vocalist were a mere pretender, they would have no right to force her upon the Birmingham public because she was the "sister of Adelina Patti," and if her fame had been already firmly established, there could be no occasion for any such adventitious aid. Artistically, there can be but one opinion upon her conduct under the circumstances; and we heartily congratulate Mdlle. Patti upon resolutely maintaining the dignity of a profession the refined and elevating tendency of which is too apt occasionally to be forgotten.

MR. FREDERICK H. LEMARE, who writes to us respecting the notice on the Brixton Choral Society's concert in our last number, is at perfect liberty to believe that the "gas and heat of the room" caused the instruments to be out of tune, and also that no choruses are "ever better or so well rendered by such small Societies as by that at Brixton;" but in allowing him the luxury of his own opinion, we claim the same privilege for ourselves. Meanwhile we cannot but regret that the "35 years' experience," which our correspondent boasts of, should have been so exclusively devoted to pianoforte tuning and organ regulating as to prevent his understanding how to express himself in sufficiently courteous terms to ensure the insertion of his letter. A small amount of reflection will, we hope, convince him that to accuse a critic who openly gives his opinion on the concert of the Society, of dealing a "back-handed slap" at its management, is scarcely a judicious method of serving his own cause, more especially as, bearing the surname of the Conductor, the public might perhaps consider him as a slightly biased witness.

ENGLISH MUSIC AT THE ALBERT HALL.

(From the "Musical World," Dec. 12.)

WHATEVER treats the concerts of classical and modern German music at the Crystal Palace, at the Monday Popular Concerts, and on Wednesdays and Fridays at the Albert Hall, give us, it is most gratifying to us, and to every English hearer, when opportunities are afforded, to appreciate also the talent of our own native composers. This is not the occasion to discuss how far Germans, Italians and Frenchmen are right or wrong in saying that we are an unmusical nation. Surely the proudest German, who may have been at the Albert Hall last Tuesday, will have applauded the specimens of English orchestra writing as heartily as ever at a concert of modern German music. Space does not permit us to speak of every interesting piece performed, but we cannot pass without a few words on the three great works of the evening; namely, Sir Sterndale Bennett's overture, "Paradise and the Peri," Mr. G. Macfarren's "Festival Overture," and Mr. Ebenezer Prout's Organ Concerto. The overture, or rather overture *quasi-fantasia*, from the pen of one of the greatest musicians of our age, abounds in charming, simple, and yet noble melodies, and shows in the orchestral writing the powers of a distinguished musician. Like Sir Sterndale Bennett, Mr. Macfarren is recognised and generally known as one of our most excellent musicians, and so we need not add any to the great amount of praise his overture has found. In Mr. Ebenezer Prout, however, we find a comparatively young musician, who, not having much time to devote to composition, does not often come forward with a new work, and so he has not yet afforded sufficient opportunity to the bulk of amateurs and musicians of getting well acquainted with his great talents—which means as much as appreciating them. The concerto for the organ which we heard last Tuesday, shows not only the author's great powers of invention, but also his most thorough knowledge of the contrapuntal and fugal writing, and of the treatment of his solo instrument. The opening *Allegro* of the concerto is an interesting and well-worked out movement, winding up with a very brilliant yet dignified Cadenza. Great as the thematic charms of the first movement are, they are still surpassed in the highly melodious *Adagio*, which follows the *Allegro*. The themes are of such absolute beauty, that Mendelssohn himself might have written them; whilst of the fugal treatment of Luther's Chorale in the final *Allegro breve*, not even the greatest masters of the fugue, Bach and Handel, need be ashamed. Dr. John Stainer played the concerto to perfection, and the only reproach to be made to him is that he did not comply with the general redemand accorded to Mr. Prout's concerto. The directors of the Albert Hall Concerts, we are informed, intend also to produce the Symphony of the same author, which was so well received last spring at the Crystal Palace. We learn from one of our friends that Mr. Prout said, "I have an overture in my head, but cannot find time to shake it out on paper." Let us hope that this overture will not remain unwritten, and that we shall very soon have an opportunity of hearing it. So long as we have such musicians, England need not hide her face before other nations.

SIGMUND MENKES.

CRYSTAL PALACE.

HANDEL's "L'Allegro ed il Penseroso" (which latter work most of our contemporaries will insist upon calling "Il Penseroso,") was given on the 28th November, the principal parts being sung by Madame Lemmens-Sherrington, Miss Spiller, Mr. E. Lloyd, and Mr. Whitney. The composition was on the whole well rendered, the organ part, in Dr. Stainer's hands, being an important feature in the performance. In memory of the death of Mozart, on the 5th ult., the programme was largely selected from his works, and included the "Jupiter Symphony," and the Violin Concerto in D (given for the first time at these concerts), which was finely played by M. Sainton and warmly applauded. At the last concert before Christmas (on the 19th ult.) Sir F. A. G. Ouseley's Oratorio "Hagar" was performed, the solo vocalists being Madame Otto-

Alvsleben, Miss Edith Wynne, Miss Emily Spiller, Madame Patey, Mr. Cummings, Mr. Dudley Thomas, Mr. Howells, and Mr. J. G. Patey. We expressed our opinion upon this Oratorio so fully when it was given at the last Hereford Festival that it is unnecessary now to discuss its merits. It was well rendered, especially in the solo parts; and was listened to with that attention which the work of so scholarly a musician should command.

ROYAL ALBERT HALL CONCERTS.

In spite of the attractions announced at these concerts on the evenings devoted to the higher class of music, there can be no doubt that what may be termed the "People's nights" have drawn together by far the largest numbers. The "Irish," "Welsh," and even "English" Evenings have made a powerful appeal to the sympathies of those who love national music for its own sake, and the names of Madame Lemmens-Sherrington, the new soprano, Mdle. Levier, Miss Edith Wynne, Madame Patey, Miss Sterling, Mr. Sims Reeves, Mr. Cummings, Mr. Whitney, and many other artists of established reputation, offered a sufficient guarantee that the vocal music would be done ample justice to. "Israel in Egypt" and Bach's St. Matthew "Passion Music" (in which Mdle. Levier, who sang the soprano part, more than confirmed her former success) have shown the powers of the choir to much advantage. Mention must be made of the performance of Dr. Hans von Bülow, Mr. C. Hallé, Miss Agnes Zimmermann, Miss May, Miss Emma Barnett (who played her brother's clever Concerto), Mr. Walter Bache and Mr. J. F. Barnett, all of whom have thoroughly supported their reputation as exponents of the highest style of classical music. On one of the "English" nights Sir Sterndale Bennett's Overture "Paradise and the Peri," Mr. G. A. Macfarren's "Festival Overture" and Mr. Prout's Organ Concerto (Dr. Stainer being the exponent of the Organ part) were conspicuous features in the programme, and elicited the warmest applause. It would be impossible to name one half of the various compositions performed during the month; but we may say that the scheme at first announced has been conscientiously carried out. Mr. Barnby and the talented conductors who occasionally replace him, are fully deserving of the highest praise for their energy and good will in the cause.

The concert given by the Royal Academy of Music on the 19th ult., at the Hanover Square Rooms, attracted a large number, not only of the patrons and friends of the Institution, but of the general public; for, apart from the fact of an excellent orchestra, choir, and solo vocalists, and instrumentalists appearing on the occasion, the circumstance of its being the last performance ever to be given in these Rooms, was in the highest degree interesting. Under the able direction of Mr. Walter Macfarren, an excellent selection was performed, so well indeed that in the execution of many of the pieces, the audience almost forgot the fact of its being a concert of students. The pianists—Miss Alice Curtis, Miss Conolly, Miss Katie Steel, Miss Bucknall and Mr. Walter Fitton—especially distinguished themselves; and Mdle. Gabrielle Vaillant in Beethoven's Romance in F, for the Violin, was most enthusiastically received. Mr. G. A. Macfarren's Cantata "Christmas," was rendered throughout with much care and precision, the principal parts being admirably given by Miss Jessie Jones and Miss Barkley. The composer was loudly called for at the conclusion of the Cantata, and bowed from the Royal box. Praise must also be given to the other vocalists—Misses Marie Duval, Reimar, Bolingbroke and Nessie Goode, Messrs. Henry Guy and Ap Herbert—Miss Jessie Jones creating a marked effect in "Hear ye, Israel," from "Elijah." The concert concluded with the National Anthem. Sir Sterndale Bennett, Principal of the Academy, and many professors and former students of the Institution were present.

ROYAL ACADEMY OF MUSIC.—The examination for the Westmorland Scholarship and Potter Exhibition took place

on Monday the 21st ult., the examiners being the Principal (Sir Sterndale Bennett), Mr. F. R. Cox, Signor M. Garcia, Mr. H. C. Lunn, and Mr. G. A. Macfarren. The results were as follows:—Westmorland Scholarship, Miss Charlotte Agnes Larkom, elected; Potter Exhibition, Miss Alice Mary Curtis, elected.

MISS GRACE LINDO gave a highly successful concert at the Beethoven Rooms, Harley Street, on the 15th ult. The programme was carefully drawn out, and the entire performance gave the greatest satisfaction. Miss Lindo sang the recitative and aria, "Non più di fiori" (with the unrivalled clarinet *obbligato* of Mr. Lazarus), Adolphe Adam's "Cantique de Noël," Dr. C. G. Verrinder's new ballad, "The tale he told me," and Lachner's *lied* "Waldvoglein" (violinello *obbligato*, Herr Schuberth), Miss Julia Sydney, Madame Elwood Andrea, Messrs. Noble, Belmont, Le Messurier, Dexter, and Trelawney Cobham rendered valuable service in the vocal selections, and Miss Josephine Lawrence, Mr. Pearce, Herr Schuberth, Mr. Lazarus, and Herr Oberthür contributed instrumental pieces. The vocal music was accompanied by Dr. Verrinder.

A MUSICAL performance was given by the pupils of the London Society for Teaching the Blind to Read on the 4th ult., at the Institution, Upper Avenue Road, Regent's Park. The first part included a selection from the "Messiah," and the second part was miscellaneous. Under the able direction of Mr. Edwin Barnes, Professor of music at the Society's School, the whole of the choral pieces were excellently rendered; and the solos, both vocal and instrumental, were worthy of much praise. The Chair was occupied by F. Peterson Ward, Esq.

THE Crouch End Choral Society gave its first concert in the Drill Hall on Thursday the 17th ult., when the "Messiah" was performed, under the conductorship of Mr. A. J. Dye. The choruses were well sustained by the members of the Society, and the solos were effectively rendered by Mrs. Alfred Dye, Miss Lydia Elsmore, Mr. Stedman, and Mr. A. G. Lawson. The accompaniments were played by Mr. J. Locke Gray at the pianoforte, and Mr. Buttery at the harmonium.

HANDEL'S "Messiah" was given at the Downs Chapel, Hackney, on the 16th ult., Mr. E. J. Wallis being the conductor. Principal vocalists:—Madame Clara West, Miss Julia Derby, Mr. Stedman and Mr. J. L. Wadmore. Trumpet, Mr. Dearden; harmonium, Mr. Hainworth. The performance was very successful.

THE fourth concert of the Bible Office Choral Society, Shacklewell, was given on Tuesday evening the 15th ult., in the School-room of the Baptist Chapel, Dalston Lane. The programme was divided into two parts, sacred and secular; the first including "O Father, whose Almighty power" (Handel), "To Thee, great Lord" (Rossini), and solos by Miss and Mrs. Robinson; and the second "See the chariot at hand," "O who will o'er the downs so free" (the latter being redemanded), and several songs. Great praise is due to the conductor, Mr. Walter W. Robinson, who ably accompanied. Mr. Hulbert presided at the harmonium.

REVIEWS.

NOVELLO, EWER AND CO.

Il Seraglio. An Opera, in Three Acts. Composed by W. A. Mozart. Edited by Berthold Tours. Translated into English by the Rev. J. Troutbeck.

Now that we have a popular edition of this charming Opera, there is every hope that the music may obtain that recognition in this country which its excessive merit entitles it to. That it was a great favourite with Mozart may be gathered from many of his letters. "The libretto," he says, in writing from Vienna on the 1st August, 1781, "is very good indeed; the subject Turkish, and the title

"Belmont und Konstanze, oder die Verführung aus dem Serail." I intend to write the symphony, the chorus, in the first Act, and the final chorus with Turkish instrumentation; and in another letter, speaking of the Overture, he says it is "quite short, with alternate *pianos* and *fortes*, the Turkish music always coming in at the *fortes*. It is modulated through different keys, and I think no one can well go to sleep over it, even if his previous night has been a sleepless one." A letter to his father, giving a detailed account of the Opera, proves that his heart was thoroughly in his work; and the many who will now doubtless become acquainted with the music for the first time cannot but wonder that for so many years it should have been known to only a limited portion of the public. In every respect the edition before us is thoroughly satisfactory. The translation, from the original German, is most faithful throughout, and the musical editorship reflects the utmost credit upon Mr. Berthold Tours, the indications of the score being, as usual, an important feature in the arrangement.

Scenes from Goethe's Faust. Composed for Solo Voices, Chorus and Orchestra, by Robert Schumann. The translation by Miss Louisa Vance.

THERE is every reason to believe that Schumann's health was seriously impaired when he conceived the idea of musically illustrating some of the most striking scenes from Goethe's poem; and yet there is no work which so thoroughly displays the force of his genius, and, more especially, of that dramatic power which, beautiful as are many of his important compositions for voices and orchestra, seemed occasionally forced beyond its natural strength. In "Faust" we have a faithful reflection, from a kindred mind, of the inner meaning of the poet's language; and we may point more particularly to the death scene of the hero as a remarkable instance of that musical colouring of which Wagner is so perfect a master. The scenes selected by Schumann were composed at various periods, extending over nearly six years, and the Overture was not written for three years afterwards. Now that the work is published in an octavo edition, uniform with the Operas issued by the same firm, there may be some hope of hearing a frequent public performance of music which, as we have already said, shows its composer at his best. Miss Vance's translation is remarkably good, the adaptability of the words to the notes having been throughout well studied. We may also mention as an interesting feature, that the second arrangement of the final chorus is given in an Appendix.

O Light everlasting. Sacred Cantata, composed by John Sebastian Bach. The English translation and adaptation by the Rev. John Troutbeck, M.A.

A VALUABLE and eminently interesting addition, this, to the choral works of the great master that have already come before us with an English version of the text, and in a cheap form. It is shorter by far than some of the Cantatas, and this renders it, if less desirable for concert use, much more available for church performance. Now that our great Cathedral Festivals have their existence jeopardized by the irreligious views—the term is used advisedly—of the Worcester Dean and Chapter, and the highest class of Sacred Music is in danger of exclusion from the sanctuary, or of admission only by piecemeal, in a garbled form and with inadequate means of performance, musicians and unprejudiced churchmen must welcome a class of works to which even Cathedral potentates can scarcely object, and which is of a nature to raise the standard of art and of worship. The first piece of the present Cantata is a Chorus which is less strikingly beautiful than many analogous movements by Bach, and which, with the directed repeat of the extensive First Part, after the intervening Second Part, is certainly long; it is, however, grand and joyful, and by no means without interest; a point of prominent effect in it being the long sustained note, sometimes by one and sometimes by another voice, during the motion of the rest of the parts. Then there is a tenor Recitative "Lord, in our inmost hearts," which curiously illustrates the vocal compass and perhaps the standard pitch of former days, by extending

upwards to B natural, in a phrase needing no extraordinary force; and its descent to F proves that it cannot have been meant for what we now call an alto. Either, at the time when this was written, tenors must have had facility on the highest notes which is now unknown, or the pitch must then have been considerably lower than at present. No. 3 is an Air "Rejoice, ye souls," for what is defined as an alto, but what is understood in England as a mezzo-soprano voice. It is inexpressibly beautiful; the many shapes in which the opening phrase is presented have each a special charm, and they yet flow on continuously, making a whole of uniform loveliness, though of varied effect. This song is by no means inappropriate for separate performance. A brief Recitative for bass, "The Lord doth choose," leads to the final Chorus, which is of remarkable grandeur and brilliancy. It has a preludial Adagio; and this is followed by a quicker movement, beginning "Thank the Lord," wherein the full power of the master is displayed. In the choral writing of Bach, the value of florid counterpoint, as a means of energy and of breadth, is particularly exemplified. In the note-against-note harmony of other men, and in his own treatment of Choral Tunes, there is abundant fulness; but it is in independent part-writing, especially where the several voices imitate each other, that the utmost strength of a choir is proved, and it is in this that our author is pre-eminently successful. The Cantata before us is festive in character, and will suit any jubilant occasion.

"All they that trust in Thee, Lord." Composed for a Tenor Solo, Chorus and Orchestra, by Ferdinand Hiller.

HERE we have a reprint, in octavo form, of a work that has been, in a larger and costlier shape, for some ten or fifteen years before the English public. This edition testifies to the success of the composition, and to a call for its republication in a more portable shape than hitherto; which is to be regarded as a just tribute to an author whose name is acknowledged in all countries, and whose fame is founded on productions in nearly every class of music. It is a setting of the 125th Psalm, for the means described in the above title, and it comprises five numbers. Its style is essentially free—free as much with regard to modern rule as to those old-time laws which have but a limited application in the severest music of our day. The distinguished musician who writes seems to be insensitive to the ill effect of false relation, for he scatters sharps and naturals with total disregard to what part may have either; so it would be like blaming a Mahomedan for polygamy, to call him to account for what he doubtless deems virtuous, however uncongenial the practice may be to natures fostered in another creed. The contrast of fire and softness fastens the hearer's attention, there is much variety in the vocal distribution, and there are other qualities in the music to ensure its welcome. The first verse of the Psalm constitutes the opening number, which is for Chorus only; the male and female voices are happily contrasted in its early phrases, and as happily blended towards its end, and the energy, which is its main distinction, is sustained in the majestic motion of the instruments. No. 2, "Round Jerusalem," is a Recitative for the solo voice, the interludes, between the phrases of which, introduce the Chorus. The Air interspersed with passages for the Chorus, "Lord, do Thou well" is the most attractive piece in the work; the vocal melody is charming, the choral responses make a timely variety, and the figure of triplets for the violins, that is prominent but not permanent throughout, helps largely in the effect. Again the solo voice is brought side by side with the chorus in the fiery Allegro, "As for all those," and yet the vigorous violin passages, that peer through everything, carry the chief interest. This piece subsides into a sweet quietude at the words "But peace shall be upon Israel," and here we have some of the most delightful effects, if not the most winning strains of melody in all the Psalm, and the conclusion will certify a pleasant impression from the work. The occasional effective performance of this work at S. Andrew's Church, Wells Street, not to speak of other places, has proved its availability as an Anthem. It is then likely to fall sometimes into the hands of organists who are not competent

to arrange for their instrument the present pianoforte arrangement from the score; and, for the sake of such, it is desirable that in the next re-issue, some modification of the part may be made so as to fit it to every capacity. The orchestral score is printed by Messrs. Breitkopf and Härtel, in Leipzig, and will be found highly interesting by musicians.

The Morning and Evening Service, together with the Office for the Holy Communion (in E). Composed by Joseph Barnby.

This very comprehensive work includes, besides all that its title page states, also a setting of one of the alternative Canticles, Benedictus, and three of the Offertory Sentences, and it extends to the rare length of 65 pages. Except one new number, it has all appeared in print before in folio shape, and its re-issue, in a smaller and proportionably less costly edition, is a certain testimony to the success it has obtained and to the demand for copies. The style of the whole is distinctly modern—modern in respect to the character of the harmony and to the melodies of the upper part; modern in respect to the vocal distribution, comprising the frequent employment of all the voices in octaves and also their occasional division into an indefinite number of parts, the full and effective writing for the organ, and the frequent independence of this instrumental part from the vocal score.

Widely popular as the Service is, it will be but to remind many readers of what they already know, to enumerate its several pieces; but this shall be done concisely, because some folks may be pleased to be put in mind of what they like, and others cannot object to be told where to find what has won admiration. The Te Deum is set on a very large scale; it abounds in interesting points of expression, and the episode in A minor, beginning "Vouchsafe, O Lord," and changing to major at "O Lord, have mercy," will always be prominent among these. The Jubilate may be remembered by the passage for six voices, "For the Lord is gracious," and by the brilliant effect of the "Glory." The Communion Office is opened by an Introit, "O Father blest," which is, in brief, a Hymn to be sung by the juvenile and adult voices in octaves, that strongly tempts the congregation to participate in the performance, and this we surmise to be the composer's aim; the music is given twice for two verses with an addendum for an "Amen;" it is strikingly tuneful, and is harmonised with powerful simplicity. The Kyrie has a strongly plaintive expression, and in this it anticipates the opening of the Nunc dimittis, wherein the same quaint unisonous vocal phrase recurs, with the same imposing harmony for the organ. The Credo consists, for a great part of its extent, of a vocal unison of little interest, which is truly an accompaniment to the chief melody, and this is assigned to the organ. A different, and a far happier, distribution is made at "And was crucified;" where a solo treble has a very pathetic melody in B minor, the character of which is well sustained when the other voices enter in harmony on "He suffered." A good effect is presently made by the trebles and tenors singing in octaves to the harmony of the altos and basses, and after this to the conclusion, the voices have separate parts. In the three Offertory Sentences, there is the marked variety of difference of key from that in which all the other numbers are cast—the first, "Let Thy light" being in E flat, the second, "Whosoever hath this world's goods," for tenors and basses in unison without the upper voices, being in C minor, and the last, "Blessed is the man," being in E flat. This principle, of diversifying the tonality in the different numbers of a Service, is proposed by the Rev. Edward Young, in a preface to some compositions of his own, and it is well worthy the careful thought of musicians. The choice is questionable, however, of such remote keys from that of E natural, in which the rest of the Service stands, as those that are here employed—questionable, if the intention is to associate these pieces in any kind of unity with the rest of the work. In the Communion Office, where the musical numbers are less widely divided than in the Morning and Evening Services, the ear may be satiated with the constant use of the same key, and be pleasantly refreshed by

an occasional variation, but, to give an air of connection and completeness to the series, it is, we opine, desirable that the several keys chosen should have a close affinity or common relationship. These Sentences are, in themselves, charming, and should tempt the most rigid ritualists to forego the Rubrick for the sake of admitting them into the celebration. In the Sanctus, the purport of the passage that introduces it is disregarded, in favour of the probable feeling of the communicants, making the words subjective instead of objective, and ignoring the heavenly multitude, in whose loud acclaim the singers profess to unite. The Gloria in Excelsis is set with care and good effect; but, from the words "For Thou only art holy" to the end, it is somewhat curt in comparison with the former portion of the hymn. The Magnificat is remarkable for the passage for solo voices, "He hath filled the hungry," for the digression into the key of C at the words "His mercy," and for the brilliant return to E, with the re-entry of the full chorus, at the "Glory," which, after the initial exclamation, is the same reading as at the conclusion of the Jubilate, but with a different development of the idea. We are mostly ready to perceive the pertinence of any after allusion, in the course of a Service, to any previously presented musical phrase; but we fail to recognize any likeness of sentiment between the beginning of Simeon's address and the Responses to the Commandments such as can justify the repetition in the Nunc dimittis of the same idea which has been heard in the earlier situation; this more proves our dullness, however, than a want of purpose in the composer. More obvious is the design in the appropriation of the Glory from the Jubilate, of which the hearers have been ingeniously reminded in the Magnificat, and which, recurring here, closes the Evening Service with the strains that dismiss them in the morning. It is with the Benedictus that our chief concern lies, since it is the one piece of the series that is now first given to the world. Of this, we must single out a movement for treble solo inter-terminated with chorus, beginning "Through the tender mercy," as being singularly attractive; the alternation of phrases for the one voice and the many, charmingly colours its effect; and the conclusion, where the rhythm is expanded and the chorus accompany the solo, is, without reserve, beautiful. It must be an oversight, where, on the words "hast visited," a third inversion of the chord of the 9th of F sharp, having E for the bass, is followed by a second inversion of a chord of B, having F sharp for the bass, and the top part proceeds in 4ths, A sharp, B, with the bass; and this, doubtless, the composer will correct when the piece is reprinted. The opening of the whole is grand in character. A change of measure, from $\frac{3}{4}$ to $\frac{2}{4}$, at the words "As He spake," introduces a more animated manner, which is enhanced by the imitative treatment of the phrase beginning "to perform the mercy;" few devices can better vivify choral music than this of making the several parts succeed each other in their entry on the same passage. A more declamatory movement begins at "And thou child," in which there is perhaps a redundancy of modulation. It is happily conceived to recur to the opening phrase, "Blessed be the Lord," at the commencement of the Glory, making glorification a renewal of the blessing; but the reflection is less perspicuous of the sense of the passage, "That we should be saved from the hands of our enemies," upon the words "As it was in the beginning." The musical interest of a long piece is augmented always by the return, at any period, to an idea previously announced; we expect, however, if such repetition take place on words other than the original, that there shall be some fitness in the sense of the one idea to that of the other. A vast number of hearers, and those especially who sympathise better with the style of our own time than that of our fathers, will be greatly pleased with this composition, and we foresee for it a wide and warm acceptance.

Softly the echoes come and go. Christmas Carol. The words from a Poem in "London Society," with additional words by W. Hargreaves; for Solo voice, and harmonized for four voices, by William Hargreaves.

If such Carols as these are to form a portion of our observances of the present festive season, we cannot help

English
Piano
-112.
1. F
1. D
2. E
2. D
1. E
1. D
2. B
2. D
pp
B
D
pp
B
D
pp
B
D
pp
B
D
pp

Good Night.

January 1, 1875.

English Translation by Rev. J. TROUTBECK.

(BON SOIR.)

GUSTAVE CARULLI.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.) New York: J. L. PETERS, 599, Broadway.

Allegretto Vivace.

PIANO. $\text{♩} = 112.$

TREBLE.
p stacc.
 1. Bim, bim, bim, bim, hear us sing - ing! Bim, bim, bim, bim, now sounds the midnight hour!
 1. Din, din, din, din, mi-nuit son - ne! Din, din, din, din, a - mis chantons tou - jours!

ALTO.
p stacc.
 2. Bim, bim, bim, bim, chimes are ring - ing! Bim, bim, bim, bim, ye zephyrs, lend your aid.
 2. Din, din, din, din, tout som - meil - le, Din, din, din, din, zé - phir pro - tè - ge nous!

TENOR (Sve. lower).
p stacc.
 1. Bim, bim, bim, bim, hear us sing - ing! Bim, bim, bim, bim, now sounds the midnight hour!
 1. Din, din, din, din, mi-nuit son - ne! Din, din, din, din, a - mis chantons tou - jours!

BASS. *p stacc.*
 2. Bim, bim, bim, bim, chimes are ring - ing! Bim, bim, bim, bim, ye zephyrs, lend your aid.
 2. Din, din, din, din, tout som - meil - le, Din, din, din, din, zé - phir pro - tè - ge nous!

p stacc.

pp
 Bim, bim, bim, bim, hear us sing - ing! Bim, bim, bim, bim, now sounds the midnight hour!
 Din, din, din, din, mi-nuit son - ne! Din, din, din, din, a - mis chantons tou - jours!

pp
 Bim, bim, bim, bim, chimes are ring - ing! Bim, bim, bim, bim, ye zephyrs, lend your aid:
 Din, din, din, din, tout som - meil - le, Din, din, din, din, zé - phir pro - tè - ge nous!

pp
 Bim, bim, bim, bim, hear us sing - ing! Bim, bim, bim, bim, now sounds the midnight hour!
 Din, din, din, din, mi-nuit son - ne! Din, din, din, din, a - mis chantons tou - jours!

pp
 Bim, bim, bim, bim, chimes are ring - ing! Bim, bim, bim, bim, ye zephyrs, lend your aid:
 Din, din, din, din, tout som - meil - le, Din, din, din, din, zé - phir pro - tè - ge nous!

pp

mf Hark! how the chimes are ringing! Voi-ces, your way be winging High to our lady's bower: Charm her with
 Quand l'heu-re ca - ril - lon-ne Que no - tre voix ré - son-ne En ga - lans trou-ba-dours Ce re-frain

mf What we a - far are singing Still to her ear be bringing: Breathe o'er this gen-tle maid, Where she in
 Que ce sig - nal n'é-veil - le Que cel - le dont l'o - reil-le At - tend ce ren-dez-vous, N'en dis rien

mf 1. 2. Bim, bim, bim, bim, bim, bim, bim, bim,
 1. 2. Din, din, din, din, din, din, din, din,

mf 1. 2. Bim, bim, bim, bim, bim, bim, bim, bim,
 1. 2. Din, din, din, din, din, din, din, din,

mf

p mag-ic power. While we our watch are keeping, May she in slumbers light Calm and se - cure be sleeping.
 des a - mours E - tre a - gré - able aux bel - les C'est no - tre seul es - poir Nos chants se - ront pour el - les,

p rest is laid. While we our watch are keeping, May she in slumbers light Calm and se - cure be sleeping.
 au ja - loux! E - tre a - gré - able aux bel - les C'est no - tre seul es - poir Nos chants se - ront pour el - les,

p bim. While we our watch are keeping, May she in slumbers light Calm and se - cure be sleeping.
 din. E - tre a - gré - able aux bel - les C'est no - tre seul es - poir Nos chants se - ront pour el - les,

p bim. While we our watch are keeping, May she in slumbers light Calm and se - cure be sleeping.
 din. E - tre a - gré - able aux bel - les C'est no - tre seul es - poir Nos chants se - ront pour el - les,

p

1

1

in

11

feeling grateful that "Christmas comes but once a year." Not that we have anything to say against the melody, which goes well enough to the words, but the harmony seems like a rudimentary exercise which has not been submitted to the master. We give but a few of the errors, in confirmation of our remarks: page 2, 7th bar, three fifths in succession between bass and tenor—the first, happily, diminished; 13th bar, two leading notes rising to the key note, between alto and bass; 15th bar, dissonant note doubled. We may also say that whenever any difficulty occurs, the alto rises above the melody, the effect of which in performance would be at least peculiar. If Mr. Hargreaves feels that he can write tunes, he should take counsel with those who can harmonize them; for in published music, as in published literature, if we have no profound thought, we at least expect good grammar.

Two Bourrées, for Pianoforte. By Walter Macfarren.

WHATEVER may be the music of the future, there can be no question that a large portion of the compositions most popular amongst pianists of the present day is modelled upon those of the past. Not only has the Sonata form been revived with signal success by some of our best composers, but the old dances, the character of which was so marked as to inspire the genius even of John Sebastian Bach, have again been brought before us, full of that quaint antiquity which characterised these compositions in their own day, although the work of modern English writers. Amongst the number of authors who have given us specimens of this class of composition, we know of no one who has more thoroughly caught the true spirit of the dances than Mr. Walter Macfarren; and the two pieces before us will, we are certain, thoroughly establish this fact to the numerous Bourrée lovers who are sure to test it for themselves. No. 1, in C minor, has a most attractive leading subject, the harmonies of which have a flavour of the old style quite refreshing to ears satiated with modern chromatic chords. The introduction of the original theme in the tonic major, at the conclusion of the piece, has an excellent effect; and, after the three-part harmony, with the pedal bass, the progression in two parts for the final bars is thoroughly in character with the unaffected simplicity of the movement. No. 2 starts with a theme, in C major, so tuneful and vivacious as to arrest at once the attention of the most apathetic audience. Amongst the many points of interest in this opening subject we must mention the lengthening out of the melody, after the eighth bar, by an unexpected 6.4 on the key note, an effect which grows upon us by repetition. The theme in the tonic minor contrasts well in character with that at the commencement, and a spirited coda forms a fitting termination to the piece. If good music can push its way through the crowd, we predict a lasting popularity for these two Bourrées.

"Victoria Cross" March; for the Pianoforte. Composed by Alfred J. Elliott, R.A.M.

WHEN we say that Mr. Elliott has produced a well-considered and effective March, we perhaps accord him all the praise he anticipated, for the power of composing an original one is given but to few. The bold opening, the trio in the subdominant, with the intervening triplets in the accompaniment, and the conventional trumpet passages, may, as a rule, be cut out of one March and put into another without anybody discovering the joins. The composition before us, however, does the utmost credit to its author, for it is not only melodious but excellently harmonized; and the purity with which the parts are written should scarcely be passed over without due acknowledgment.

Caprice Impromptu; for the Pianoforte. By Horace Gee.

THIS piece commences with a short introduction announcing a melodious theme, accompanied by the two hands. The second subject, in the dominant, offers perhaps scarcely sufficient contrast; but a special character is given to it by the *staccato* bass, which afterwards flows in *legato* triplets. The return of the original melody, with a varied accompaniment, is effective; and if the Caprice should

on the whole strike the listener as being too much of one colour, there can be no doubt that it is a thoroughly musician-like composition, and one which impresses us with the desire to renew our acquaintance with its author.

Over the Mountain-side. Four-part Serenade.
Soul of Living Music. Part-Song, for Soprano Solo and Chorus.

Composed by W. W. Pearson.

THE first of these compositions has an attractive theme, judiciously harmonized, the parts being distributed for the voices most effectively throughout. We especially admire the accentuation of the words, a feature carefully observed in the frequent responsive phrases which occur. A good choir would be certain to create a highly favourable impression with this graceful Serenade. The part-song has a soprano solo skilfully woven in with the chorus, the leading melody sympathetically expressing the feeling of the poetry. The instrumental accompaniment, having a cadenza before the introduction of the principal subject, is positively required to give due effect to the composition, but we presume that it could be sung without such aid.

Come gather round the Christmas Fire. Part-Song. Words by W. T. Hulland. Music by G. H. Gregory, Mus. Bac., Oxon.

THE words of this Song are thoroughly suggestive of merriment and good feeling; but lest we should, in forgetfulness of worldly cares, abandon ourselves too much to the happiness of the moment, Mr. Hulland reminds us that "another year may find us in the clay." Well, there are those who will have a skeleton at the feast; and we, who would keep these truths for more reflective moments, have of course no right to dictate to others. Mr. Gregory's music is bold, and thoroughly in sympathy with the subject. The part-writing is excellent throughout; and the composition may with confidence be recommended to all who cultivate choral music round the Christmas fire.

JOSEPH WILLIAMS.

Gai Printemps; Idylle pour Piano.

Menuet de Bergame; pour Piano.

Air de Ballet; pour Piano.

Par Auguste Durand.

THESE three pieces have merits which deserve recognition, although even their composer may admit that they are not of a very high order. They are melodious, undisfigured by laboured attempts at a display of erudition, and well written for the instrument, qualifications which should strongly appeal to those amateurs who seek for music which shall tax neither mind nor fingers to any undue extent. The "Idylle" has a marked theme, with a continuous syncopated bass, the character of which is well preserved throughout. We are somewhat disappointed at not finding a subject which would form a better contrast when the song is taken with the left hand—the quaver accompaniment too much resembling that to the opening melody—but perhaps monotony was what the writer aimed at; and, if so, he has certainly succeeded. We much prefer the second piece, the leading subject of which is extremely pleasing. A good effect is gained by turning the key-note of D major into the third of the dominant seventh in E flat, and the return to the original theme and key is well managed. The "Menuet de Bergame" may be confidently recommended as a graceful trifle for drawing-room performance. No. 3 has a light and playful melody, a pedal bass being a prominent feature throughout. The passages are simple and lie well under the hand. It is probable that M. Durand may aim at a more exalted form of composition in the future; and, if so, we shall be glad again to meet with him.

C. JEFFERYS.

Les Etoiles Filantes; Réverie, pour le Piano.

Fleur de Mai; Valse Caprice, pour le Piano.

Rose and Blanche; Polka Caractéristique.

Par A. G. Gits.

THE placidity of the opening subject in the first of these pieces would certainly not call up the feeling suggested by

its title, but the shooting up two octaves and back again—an effect which immediately follows—may perhaps be thought a sufficiently appropriate illustration of the leading idea. We cannot but think that a composer hampers himself most unnecessarily by naming a piece thus fantastically, for in nine cases out of ten it happens that he is more intent upon justifying the character of his composition than upon writing good music. The *Rêverie* before us is somewhat conventional in construction—the melody, as a rule, being surrounded by those ornaments which have done duty in that capacity for so many years—but the passages are well written, and by no means difficult to play. The second piece has a graceful melody, with the usual theme modelled upon Weber's "Invitation to the Waltz," but there is a refinement about the treatment of the subjects highly creditable to the composer. Why it is called a "Valse Caprice," however, we are at a loss to understand. "Rose and Blanche" has much character, and is indeed in all respects a fairly good Polka. In so simple a piece, it is a question whether the grace-notes (compelling the stretch of a tenth) occurring in pages 2 and 3, might not frighten unambitious amateurs.

WILLIAM MORLEY.

The Watchman. Song. Poetry by F. E. Weatherly. M.A. Music by J. P. Knight.

We approach the notice of this song with fear lest we should have got hold of the wrong edition, or that we should not agree with the publisher's estimate of Mr. Knight's works, for we read that the "only authorised edition" of one of this composer's ballads contains copyright additions and improvements, and that it is "illustrated with the author's portrait and extract from Assignment Deed." Another of the composer's pieces is said (not by a reviewer, but by the publisher) to be a "bold and dashing new song," so that on the whole Mr. Knight seems tolerably independent of criticism. "The Watchman," however, we may say has a vocal melody; and that the song, without being remarkably well accompanied, has a certain merit which will recommend it to amateurs.

Like a Summer Shower. Ballad. Poetry by Mary MacDermot. Music by Alfred Plumptre.

This ballad is said on the title-page to be "by the composer of the beautiful songs, 'Only to know,' and 'The Fountain,'" but by whom these pieces are so called is not stated. In the song before us Mr. Plumptre has written a flowing subject, with appropriately simple harmonies. It is scarcely fair to criticise a ballad merely intended for drawing-room singers and drawing-room listeners, but we should like the doubled dominant seventh, in the left hand part of the fourth bar of the symphony, to be taken out.

FREDERICK BRUCKMAN.

Gallery of German Composers. By Prof. Carl Jäger. With Biographical and Critical Notices by Edward F. Rimbault, LL.D.

This volume of Portraits may be conscientiously recommended as a most valuable gift-book to those who, having made acquaintance with the great German composers through their works, are anxious to look on the features and expression of men who have bequeathed such inestimable legacies to the world. Bach, Handel, Gluck, Haydn, Mozart, Beethoven, Schubert, Weber, Mendelssohn, Schumann, Meyerbeer and Wagner are the twelve artists chosen for illustration, the portraits having been carefully executed from oil paintings by Professor Jäger, and photographed in the first style of the art. The biographical and critical notices, which have been supplied by Dr. Rimbault, although short, afford every necessary information, one advantage being that, unlike many such biographies which have come before us, the facts may be relied upon. A small, but well designed wood-cut forms the head-piece of each notice; and the gorgeous binding of the volume will make it—apart from the richness of its contents—a most attractive book for the drawing-room table. Such a work as this should be warmly welcomed by art lovers in this country, for in

many a household it might happen that a knowledge of the great German musical compositions could be dated from a contemplation of this life-like Gallery of Portraits.

RELFE BROTHERS.

The Child's First Step to the Piano-forte; in a series of Educated Progressive Lessons; forming a Complete and Easy Introduction to the Science of Music. By Miss Salmon.

"This Catechism," says its author, "has been prepared for the use of little people, with the view of simplifying to them the acquisition of the first principles of music, and of lessening those difficulties of lines and spaces, majors and minors, which cause so much perplexity and so many tears." Let us see how this laudable intention is carried out, by thinking, as much as possible, with the mind of the "little people" for whom the book is written. After naming the notes in the staff, we come to leger lines; and here we are told that A in alt. is written with a "little line running through the note, as if on the line," and that "it is called A above the line." They are all, it is said, to be "read as lines and spaces: thus: G, first space above the line—A, first line above the line—B, second space above the line—C, second line above the line," &c. Of course, we know that "above the line" signifies above the staff, but can a child translate "second line above the line" so as to get at its real meaning? Further on, after saying that musicians call the distances in music "intervals" and the sounds "tones," it is explained that "a semitone is the interval between one note and the next, whatever it may be;" and that "the interval between F and G is a whole tone." Surely here is inextricable confusion. We pass over the usual (and as we conceive utterly false) assertion that Compound Common Time is "two bars of Simple Triple Time in one," because we have so often in these pages expressed our views upon this subject; but if we accept the explanation that "Simple Triple Time is an arrangement of three notes, or sets of three," of course both 12·8 and 6·8 must be Simple Triple Time, for certainly each bar contains an "arrangement of sets of three." In Chapter 19, in reply to a question as to the use of a small note before one of the usual size, it is said that "The small note is played very quickly, and gives greater effect to the note following it," and immediately afterwards we are told that it generally takes "half the time of the note following." The confounding of the *Appoggiatura* with the *Acciacatura* is of course nothing new; but two explanations like these, which contradict each other, we have never before met with. In Chapter 21, we read that *Staccato* means that "the notes are to be separated from each other in a light and pointed manner," and then that the dots with the slur indicate that "the notes are to be played more like legato style, only, slightly staccato." This confusion arises from the general misapprehension of the word *Staccato*, which merely signifies that the notes are not to be joined, the degree of lightness or heaviness with which they are to be played being entirely determined by the signs placed over them. The agreeable task of recording our conviction of the earnestness with which this little Catechism is written we have left to the last, on the principle that duty must precede pleasure. There is much—very much—to admire in the method which is adopted—where the author is on safe ground—of wording the explanations so as to fit them to the capacity of a young child; and if Miss Salmon receive our strictures in the spirit with which they are written, she will re-consider the portions of her book upon which we have commented, in a second edition, and justify us in pronouncing it that "Complete and Easy Introduction to the Science of Music," which it is her evident desire that it should be.

A. BERTINI, SEYMOUR AND CO.

Christmas Cantata. Words by Sir Walter Scott. The Music composed expressly for the Choir of Christ's Hospital, by Arthur Fox.

PROBABLY because the composer of this Cantata has not aimed too high, he has fairly succeeded in his attempt. As a composition well adapted to the festive season for which

it is designed, this is most successful. It has a well-arranged relative motion out of the chorus, and the change at page 1 and it must be a chorus, and always a following Tr. song. "The pleasing river, ever, record 6.4, before hardly a split into kept on for particularly controlled and harmonic each other with a two pages. The citative, his adapted to as in the first proofs of the reach a second racies, but where, in treble and

Te Deum Carrier.

The utmost music is possible and whose to seek for impossible author to call for general that mark the author v knows n reduction, sin numerous a pages. The scholar short his writing syllable of strongest no the Lord" instance. The writer c to find the decriated a profession si

ORI HARMON

TO Sir.—Will misunderstand of your rea examination which appea

it is designed, and thoroughly within the reach of amateur vocalists, it may be conscientiously recommended; and this is more than we can say of two-thirds of the Cantatas which come before us. The opening chorus, in C minor, has a well-marked subject, and contains many good points, amongst which may be mentioned the change into the relative major for the Soprano solo, which continues throughout the following choral movement, the repetition of the chorus, commenced by the basses, in the original key, and the change to the tonic major. The sequence of chords at page 19 is certainly somewhat trite, but it is effective; and it must be recollected that the lengthening out of a chorus, after you have said all that you have got to say, is always a dangerous point for young composers. The following Trio is somewhat feeble; but we like the Soprano song, "The damsel donn'd her kirtle sheen," which has a pleasing melody, if not very original. We cannot, however, reconcile ourselves to the long-holding note on the 64, before the return to the subject. "Mistletoe" is hardly a very musical word in its entire state; but when it is split into three parts, and the last syllable—"toe"—kept on for two bars and a half, the effect can scarcely be particularly satisfactory. The duet, "All hailed, with uncontrolled delight," is simplicity itself, both in the melody and harmony; but two singers who can sympathise with each other may make it tell with listeners who are satisfied with a two-part song, with occasional conversational passages. The final chorus, commencing with a soprano recitative, has a bold theme, sparsely harmonised, but well adapted to express the words. The Coda is brilliant, but, as in the first chorus, somewhat weak in treatment. The proofs of this work ought to be more carefully read, should it reach a second edition: we could point to many inaccuracies, but content ourselves with referring to page 24, where, in the last line of the accompaniment, both the treble and bass clefs are omitted.

LONGLEY-MOON—PENTNEY.

Te Deum Laudamus. Composed by the Rev. Theodore Carrier.

The utmost consideration for one whose fondness for music is perhaps greater than his knowledge of the subject, and whose familiarity with the Daily Service tempts him to seek for musical utterance of the text, leaves it still impossible to ignore the incompetence of the present author to composition of any kind. It would be tedious for general readers, to name the grammatical improprieties that mark the writing, and it would be giving a lesson to the author which he would far better receive in private. He knows not even how to correct the press for his own production, since he gives a list of Errata, which is so numerous as to amount to seven in the space of two pages. Though unskilled in music, a gentleman and a scholar should surely know enough of English to prevent his writing such false accents as here abound—the third syllable of "acknowledge" being set to the highest and strongest note of the three, and the first word of "to be the Lord" having a still more forcible emphasis, for instance. Not to extend the mention of faults of which the writer cannot know the evil, we must own our sadness to find the sacred Canticle and the holy art of music so desecrated as in the case under notice, and by one whose profession should teach him reverence for both.

ORIGINAL CORRESPONDENCE.

HARMONY PRIZE OF THE CHURCH CHORAL SOCIETY.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—Will you allow me a short space to correct a misunderstanding which has arisen in the minds of many of your readers in reference to the recent Michaelmas examination of the Church Choral Society, a notice of which appeared in your November number. After giving

the names of the successful candidates, Mr. Corbett, Mus. Bac., Cantab., and myself amongst them, there is the following sentence:—"The harmony prize was not awarded, the necessary standard not being reached by the candidates." Allow me to state that *graduates* in music have no harmony exercises to do in any of the examinations held by this Society, so that we had no chance of competing for the harmony prize.

Yours truly,

FREDERICK ILIFFE,

Kibworth, Dec. 1874.

Mus. Bac., Oxon.

MUSICAL SETTINGS OF THE TE DEUM.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—May I be permitted to say a few words more about the above subject. It is quite true, as your correspondent writes, that there is nothing in the nature of a Creed before the 10th verse, but nevertheless the first ten verses form a section of the hymn in which the Unity and Trinity of the Divine Nature are celebrated in the name of the whole church. At verse 14, the subject is changed, as the Hymn addresses Christ, and speaks of His Divinity, Incarnation, Sacrifice, Ascension, and Session on high. The 19th verse stands, in a way, by itself. Certainly it is no prayer, still less is it praise, but a solemn expression of our belief in the second Advent as an introduction to a prayer. Since writing my former letter, I have been informed that the above division, given in the "Annotated Prayer Book," was first suggested by the late Mr. Keble.

May I assure Mr. Thompson that the Latin original for "cry" and "cry out" is "inaccessibili voce proclamant," and that in Isa. vi. 3, the Hebrew word (Kara) means "to cry out," or "shout." Moreover we are told at verse 4 that the posts of the door vibrated with the Angel's voice. Do not all these things point to *ff* rather than *pp*: as the right way of rendering verse 5 of the Te Deum? That this view was taken by the compilers of our Prayer Book is clear from their translation.

Perhaps, however, this verse may be made still more expressive if sung *f*, and crescendo, *ff* commencing with "Lord." Who can doubt the rendering of "King of kings," etc., in the "Hallelujah chorus," and this is an analogous case.

I am, Sir, yours faithfully,

W. J. LÖWENBERG.

THE MOVEABLE-DO MADE VISIBLE.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—In a recent paper read before the Musical Association, Mr. Sedley Taylor demonstrated, with much ability, the shortcomings of the notation of music in ordinary use, and suggested in place of it an ingenious modification in which, by means of a system of wavy lines drawn along the line or space of the staff occupied by the tonic, that note is kept prominently before the eye and the number of accidentals is reduced. Of the merits of Mr. Taylor's plan the public will shortly be able to judge for themselves, as I understand, the paper is being published in a contemporary journal. The numerous other attempts which have from time to time been made in the same direction are based on the assumption that, so far at least as the singer is concerned, the ordinary notation fails to show in a direct manner that which it is virtually necessary that he should know, viz., the position on the staff of the tonic in every change of key. These plans may be conveniently divided into two classes: 1, those which lay aside the ordinary staff; and 2, those which retain it. Among the former may be mentioned the Tonic Sol-fa and the Chev  notations, Mr. Lunn's Sequential System, and my Tonic Staff Notation. Of those plans which retain the staff of five lines perhaps the best, because the simplest, is that of Mr. Young, in which the place of the tonic is indicated by a dotted line, or if that note occupies a space, by two dotted lines. Its defect is that no distinction is made between the notation of the major and of the minor scale. The same defect is observable in Mr. Lang's "Union" Notation, in Mons. J   de Berneval's

Monogamic System, in the late Mr. Waite's Figure Notation, in Mr. Bell's Star Sol-fa Notation, as well as in most of the notations comprised in the first class. I may perhaps be allowed to refer here to a plan of my own in which the bars (i.e. the vertical lines commonly so called) serve not only as boundaries between one measure and another, but as *guide posts* showing the place of the key note. Each bar throughout the piece carries an *indicator* (preferably a small open square) which stands on the degree of the staff occupied by the tonic and rises or falls with every change of key. In minor keys the tonic is distinguished by an indicator of some other form (preferably by an open square with a dot in its centre). The advantage of my system, apart from its simplicity, are these:—1, it is free from ambiguity as regards major or minor keys; 2, it involves no difficulties of a typographical nature; 3, it does not displace any portion of the existing notation; and 4 it is applicable to any system of Solmization.

I am, Sir, Your obedient servant,

W. H. GILL.

Sidcup, Kent, December 18, 1874.

TO CORRESPONDENTS.

•• Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

E. D. PALMER.—We adhere to our already expressed opinion upon the progression named, but cannot criticise the criticism of any of our contemporaries.

VERTUMUS.—Our correspondent, who asks us to give a "progression of chords (written out on the staff), and state when and how far the rule against consecutive 5ths may be broken with safety," must have strange ideas of the duties of an Editor.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

ALFORD.—The annual concert given by Mr. H. Brown, the esteemed organist, took place at the Corn Exchange on the 22nd ult., and was extremely successful. The vocalists were Miss Jessie Giles and Mr. Stedman; Violin, Herr Rosenthal; Violoncello, Mons. Albert—all of whom were honoured during the evening. Miss Jennie Brown, a promising pupil of Mr. Walter Macfarren, was the pianist, and showed by her careful rendering of Mendelssohn's Trio in D minor, and the "Spinning Song" of her talented instructor, that she possesses qualifications for a good artist; this young lady was also vociferously encouraged for her performance of the Rondo brilliant "La Gaité" (Weber). Herr Lehmyer conducted.

BRIDGETOWN.—On the occasion of the opening of the new organ in Bridgetown Church on the 7th ult., Mr. Graham Clarke, organist of St. Andrew's, Plymouth, gave a Recital. The programme was a very excellent one, the pieces being selected from the works of the great masters, and fully calculated to display the capabilities of the instrument and the artistic ability of the organist. The organ was built by Mr. Speechly, of London.

CAMBRIDGE.—On Tuesday evening, the 1st ult., Mr. Charles Hallé and Madame Norman-Neruda gave a pianoforte and violin Recital at the Guildhall, under the auspices of Mr. James C. Daniel, the well-known entrepreneur of Clifton; the local arrangements being entrusted to the hands of Messrs. Ling and Sons. The audience was large and fashionable, and the whole performance gave the greatest satisfaction.

CLIFTON.—On Saturday, the 19th ult., Mr. Charles Hallé and Madame Norman-Neruda gave a pianoforte and violin Recital at the Victoria Rooms, forming one of the series of Clifton Winter Entertainments organised by Mr. James C. Daniel. The programme included selections from Beethoven, Rust, Heller, Ernst, Chopin, Liszt, Viouxtempa, Brahms, Joachim, and Schumann. Notwithstanding the inclemency of the weather, there was a large audience. The two artists played in their usually excellent manner, although Madame Neruda was, we regret to hear, suffering from severe indisposition, and was obliged to sit down during a portion of the performance.

COLNBROOK, NEAR WINDSOR.—An entertainment was given on Tuesday evening, the 8th ult., consisting of readings and vocal and instrumental music, for the benefit of the Boys' National School. The Rev. Charles Grinstead occupied the chair. Readings were given by James Watson, Esq., of Langley House, Slough; and songs, duets, and pianoforte pieces were contributed by Misses Watson, Toller, and Denyer, Mr. Wooton, Mr. Ratcliff, and the members of the Colnbrook Glee Club. Mr. R. Ratcliff conducted. The performance was a decided success.

CROSSHILLS.—Mr. E. Parkinson gave a very successful concert in the New Town Hall, on Saturday, the 12th ult. The artists engaged were Miss E. Arthur, of the Leeds Town Hall Concerts, Mr. Nunns, of the Leeds Harmonic Union, and Mdlle. Brouil, the celebrated Bohemian violinist. Miss Arthur's singing called forth repeated plaudits, and Mr. Nunns made a most favourable impression. The glee, quartet, and trios were given with good taste and finish, especially "When evening's twilight." Mdlle. Brouil was highly successful in her violin solos. Mr. Wilson was a very able accompanist.

CROYDON.—The annual concerts given by the Whitgift School-boys took place on Wednesday and Friday evenings, the 16th and 18th ult., when Mr. Cummings's *Fairy Ring* was performed, and a selection of part-songs, &c. The band was efficient, and played the rather difficult accompaniments to the Cantata in excellent style. At the conclusion of the concert, R. A. Heath, Esq., one of the governors of this admirable institution, made a very effective speech on the advantages of giving boys a knowledge of music, and highly complimented Mr. Griffiths on the state of efficiency to which he had brought the boys. A magnificent testimonial (the gift of Mr. Heath) was then presented to Mr. Griffiths, consisting of a silver-gilt inkstand, manufactured by Messrs. Elkington, with a suitable inscription on a gilt scroll, supported by two figures of boys holding trumpets, and valued at about forty-five guineas. Mr. Griffiths was much affected by the unexpected honour, and returned thanks in a suitable speech. Mr. Hullah was present at the concert on Friday.

DEVIZES.—The Amateur Choral Society gave a performance of Christmas Carols and a miscellaneous selection on Monday, the 15th ult., under the direction of Mr. J. T. Abraham. The most admired pieces were Baumer's part-song, "The chimneys of Oberwesel," with bells *obligato*, Pinsuti's "And so shall I," Roedel's "Sweet Lisette," "The Wave," a duet (Guglielmi), "Scenes that are brightest," from *Maritana*, and chorus from Flotow's *Marta*. The great attraction of the evening was the pianoforte playing of Mr. Bambridge, the organist of Marlborough College. His performance of the finale from Beethoven's "Waldstein" Sonata, and "Norwegian Melodies" (W. S. Bambridge) created a perfect furore amongst the large audience filling the Town Hall. Mr. Sly and Mr. W. Price accompanied.

DEVONPORT.—A concert was given at the Mechanics' Institute on Wednesday evening, the 9th ult., by Mr. W. H. Hannaford, organist of St. John's. The orchestra was composed of a band and chorus numbering between sixty and seventy performers. The pieces forming the principal features of the programme were, Birch's pastoral Operetta, *Robin Hood*, and Mendelssohn's Motett, "Hear my prayer." Mr. W. H. Hannaford conducted; Mr. W. W. Brown presided at the pianoforte and Mr. C. Clemens at the harmonium. Miss Trigg (soprano) sustained the part of Maid Marian. Mr. Donovan, Mr. Boulds, and Mr. Rendle were the other vocalists. Mendelssohn's "Hear my prayer," by Miss Trigg and chorus, was admirably rendered. A local favourite, Miss Snell, sang "O bid your faithful Auld fly" with such effect as to enlist a hearty encore. The duo for pianoforte and harmonium, by Mr. and Master Hannaford, was encored, and at the close of the second performance Master Hannaford received the ovations of the whole house. A solo on the violin, by Mr. Pardew, and the chorus, "Let the hills resound," brought the evening's entertainment to a close.

DURHAM.—On the 22nd ult. Mr. J. C. Whitehead, late organist of St. Cuthbert's Church, and assistant organist of the Cathedral, and who has just been appointed organist of Bury Parish Church, was together with the choir of St. Cuthbert's, entertained at dinner by the vicar, churchwardens, and congregation. After the dinner Mr. Whitehead was presented with a valuable testimonial, consisting of a gold watch and chain, a gold signet ring, and an inkstand.

EASTBOURNE.—On Monday, the 21st inst., Mr. J. H. Deane, the organist of Trinity Church, gave the last of a series of eight weekly concerts of classical music. He has been assisted by Mr. J. Taylor (organist of St. Saviour's, Eastbourne), his brother, Mr. Edward Deane, of the Crystal Palace and Philharmonic Orchestras, Miss Roper, Miss Headland, Herr Cramer, Herr Siebenheller, Messrs. Cooper, &c., instrumentalists; and Miss F. Douglas, the Misses Knight, and Mr. C. Roper, vocalists. Amongst other works, Haydn's Second Symphony, a portion of Beethoven's Pastoral Symphony, Septet, &c., have been performed. The songs have included Gounod's "Ave Maria," Handel's "Let me wander not unseen," "Revenge I Timotheus cries," "Honour and arms," &c.

EDINBURGH.—Sir Julius Benedict's *St. Peter* was performed on the 30th November, in the Edinburgh Music Hall, by the Choral Union. The vocalists were Mdlle. Enquist, Miss Marion Severn, Mr. Bentham, and Signor Agnesi. The tone of the chorus was generally good, the parts were well balanced, and the points of attack were caught up with precision and vigour, and, taking all in all, the choral singing was a credit to the Society, and to Mr. Adam Hamilton, its conductor. Mr. Carrods and his well-disciplined followers were thoroughly efficient, and the accompaniments and incidental symphonies were splendidly played. Miss Severn produced a marked impression in "O thou afflicted," which was sung with feeling and expression. Mdlle. Enquist gave "I mourn as a dove" with exquisite tenderness. Mr. Bentham sang the tenor solos, and Mr. Adamore, who took his part at short notice, sang with great feeling "O that my head were waters."—PROFESSOR OAKLEY gave an organ performance on the 10th ult., in the University Music Classroom, in

presence of a crowded audience, including a large number of students. Improvements have been made in the arrangements of the classroom, so as to exhibit to greater advantage the new front of the organ, composed of the new 32-feet double diapason pedal stop. An excellent programme was provided, and the obvious attention of the audience, and the applause at the end of most of the numbers, seemed to indicate a thorough appreciation of the Professor's very fine playing. The orchestral colouring of the *Manfred* entr'acte (Reinecke) was well brought out.

GATSBURGH.—The organ built by Lewis of London, for St. Cuthbert's, Benham, was opened on Sunday, the 20th ult., by Mr. Charles H. Shepherd, A.R.A. The instrument, though not a large one, is well adapted for the church. Mr. Shepherd displayed much taste in the selection of pieces, and the facility with which he proved the capabilities of the instrument gave general satisfaction. The singing of the choir, under the leadership of Mr. Dobson, was excellent.

HAGHERSTON.—The Third Quarterly Musical Service on behalf of the Choir Fund was held at St. Mary's, on Wednesday the 25th November, when a selection from Handel's *Samson* was efficiently rendered by the choir, and Mr. W. H. Coventry played a variety of organ solos in a masterly style. On Thursday the 26th ult. the gentlemen of the choir were entertained at supper by the choirmaster at his residence. A most delightful evening was passed, which greatly tended to still further cement the *esprit de corps* by which this choir has been distinguished whilst under the able direction of Messrs. W. and J. Coventry.

HIGH WYCOMBE.—On Wednesday, the 9th ult., a concert of sacred music was given in the Town Hall, by the members of Union Chapel Choir, assisted by several friends, under the conductorship of Mr. Aubrey Weston, hon. organist and precentor of the chapel. The choruses were well rendered, perhaps the best being "The marvellous work," which, and Mr. Tottle in "The source of England's greatness," Miss Gilbert sang very effectively Sullivan's "Give." Miss R. Pepin and Miss Jane Easden also gained deserved applause for their solos. A Christmas carol, sung as a quartet without accompaniment, by Miss E. Pepin, Mrs. Weston, Mr. Weston, and Mr. Tottle, was encored. The hall was densely crowded in every part, and the proceeds (which were considerable) were devoted to the formation of a fund for the purchase of a new organ.

LIGHTON BUZZARD.—On Saturday evening, the 28th November, Mr. R. Purrett (successor to the late J. Young) gave his annual concert to a fashionable and appreciative audience, in the Corn Exchange, which was filled. The artists engaged were Miss Edith Wynne, Madame Patey, Mr. W. H. Cummings, and Mr. Patey. Mr. Charles Ewings presided at the piano, one of Messrs. Kirkman's boulevard grands. The soloists gave great satisfaction, and the concert was a decided success.

LIVERPOOL.—The eleventh subscription concert of the Philharmonic Society, which took place on the 1st ult., was a remarkably interesting one, the chief orchestral work being Joachim Raff's symphony "Leonore" (No. 5, in E, Op. 177). The principal artists were Mdlle. Singelli, Madame Trebelli-Bettini, and Signor Campanini. The overtures were those to *Stradella* (Flotow) and *Der Freischütz* (Weber), the concert closing with Gounod's march in the *Reine de Saba*. Signor Campanini won especial admiration from the more musical part of the audience by his splendid rendering of the solo "Da voi lontani, from *Loisengrin* (Wagner). The twelfth subscription concert of the Philharmonic Society, on the 22nd ult., was devoted to an interesting and spirited performance of Macfarren's fine Oratorio, *St. John the Baptist*. Principal artists—Miss Edith Wynne, Miss Enriquez, Mr. Edward Lloyd, and Mr. Santley. In such hands, it is needless to say how well the solo portions of the work were interpreted. The lovely unaccompanied quartet, "Blessed are they," was, of course, encored.

MAIDSTONE.—Mr. Henniker's concert, on the 10th ult., was a great success. The principal artists were Miss Annie Banks, Miss Phillips, Mr. Orlando Christian, Mdlle. Gabrielle Vaillant (violin), and Mr. Henniker and Mr. Dutnall (pianoforte), with band and chorus of eighty voices. Miss Banks was encored in Balfe's "Beneath a portal," and a similar compliment was awarded to Mr. O. Christian in "Over the rolling sea." The great success of the evening was the violin solo, "Fantasia da Concerto," by Mdlle. Vaillant, which was also encored. Mr. Henniker conducted.

MORWORTH.—A concert was held in the large school-room of the Grammar School on Thursday the 10th ult. The programme was a long and varied one, and included selections from Mendelssohn, Hummel, Sullivan, Bishop, Leslie, and Gottschalk. The choir was under the guidance of Mr. Holt, who conducted the concert, and very ably played the accompaniments for most of the songs. His solos were "Pasinquide" (Gottschalk), and "Rondo Capriccio" (Mendelssohn). Masters R. Courteen and Chambers and Mr. B. S. Bissam sang with great care and feeling the songs entrusted to them. The glees were fairly sung, the best being "The belfry tower" (Hatton). Miss Peppercoren in Kube's "Lover and the bird" (Transcription), and a Concerto in Mendelssohn's was very successful. Ardit's "Beauty, sleep" was well sung by Miss Brooke. Miss Old (piano), Mr. Old (violin), and Captain Bayliff (violin), played two of Hummel's trios, which were well received. Mr. Polgreen gained a well-merited encore for a song by Leslie. Miss Williams and Miss Peppercoren played a selection from *Rigoletto* arranged by Cunio. Mr. Roseane was very successful in "The boys of merry England," the boys joining in the chorus.

NORWICH.—The first concert of the Norfolk and Norwich Musical Union for the season 1874-5, took place on Thursday the 3rd ult., in St. Andrew's Hall, before a large and fashionable audience. His Royal Highness the Duke of Connaught (under whose patronage the concert was given) would have been present had he not been spending the week at Sandringham. J. F.

Barnett's Cantata *The Ancient Mariner*, the principal parts being sustained by Mrs. Banham, Miss Emily Harcourt, Mr. Minns, and Mr. Smith, went, on the whole, with good effect, much of the success being owing to the support given by Dr. Bunnett at the pianoforte and Mr. Walter Lain at the organ. The second part of the programme was miscellaneous, and included a pianoforte solo by Dr. Bunnett, and several vocal pieces, contributed by the above-mentioned singers.

PARSONSTOWN, IRELAND.—The Annual Christmas concert in connection with the Model School took place on Tuesday afternoon, the 22nd ult., when the singing-class gave several part-songs with considerable effect. Solos were also sung by the following junior members of class, viz.: Mr. Finney, W. Dooley, A. and B. Browne, J. McGowan, F. McCotter, C. Dooley, &c. The singing-master, Mr. Arnold, was complimented on the general proficiency of the pupils. The Right Hon. the Earl of Rosse kindly distributed the prizes.

SABDEN, LANCASHIRE.—The Choral Society gave the first concert of the season 1874-5, in a large room of the Printworks (kindly lent for the occasion by Messrs. Hindle, Hunter, and Co.), on Saturday evening, November 28th, before a large audience, when Mendelssohn's Oratorio *Elijah* was performed. The band and chorus numbered upwards of 100, including members of Mr. Charles Hallé's band. The principal vocalists were Madame Helena Walker, Miss Edith Clelland, Mr. Barry Taylor, and Mr. H. Rickard. Madame Walker gave the soprano part in a highly finished manner. Miss Clelland was also very successful, her rendering of "O rest in the Lord" eliciting the warmest plaudits. Mr. Taylor executed his share of the solos in a highly satisfactory manner. Mr. Rickard took the part of the Prophet with success. Mr. G. Ratcliffe presided at the pianoforte, and Mr. T. Pollard at the harmonium. Mr. Seymour led the band, and G. H. Moore, Esq., conducted. The performance was very successful, and great credit is due to Mr. Moore for the energy he has displayed in training the choir.

SHEFFIELD.—The Sheffield Amateur Musical Society, with the Amateur Harmonic Society, gave a performance of *Eli* in the Albert Hall on the 14th ult., the Societies mustering over 170 performers. It has hitherto been the practice of these Societies to give only private performances, but on this occasion they came before the public with the desire of benefiting the funds of the Tootley Orphanage. All the performers were members of the Society, and, as amateurs, they sustained their parts with much credit. Considering the number of singers, however, there was a lack of that volume of tone one is accustomed to hear in Oratorio performances previously held here, and the Society would do well to think to engage professional assistance in the choir, as was wisely done in the band. Mr. W. G. Parkin officiated at the organ, and Herr Schöllhamer, who holds the post of conductor to both Societies, directed the performance on this occasion. On the 22nd ult. Mr. Charles Harvey's last subscription concert for this season took place in the Albert Hall, which was well filled by a fashionable audience. Mdlle. Patey, Mdlle. Thaddeus Wells, Mr. W. H. Cummings, and Mr. J. G. Patey were the vocalists, Mr. Nicholson, solo flute, and Mr. J. Zerbin, accompanist. The applause was frequent, Mdlle. Patey being encored in all her songs, and the concert generally was highly successful.

SHREWSBURY.—The third of Mr. Boucher's series of subscription concerts of classical chamber music took place in the Music Hall on the 9th ult. The artists were Mr. C. H. Forrest, Mr. J. H. Thomas, Mr. W. Cover, R.A.M.; Mr. T. Watkis, and Mr. J. B. Boucher. Dr. Normandie, who was unable to appear in consequence of indisposition, was replaced by Miss Francis. The programme was varied and well selected. Miss Francis sang with the strictest accuracy and refined taste, and Mr. Forrest's solo drew forth a hearty acknowledgment of its excellence from the audience. A flute and two quartets were artistically performed; and we regret that the attraction of the concert did not draw together a larger audience.

SOUTHAMPTON.—The newly-formed Philharmonic Society gave an excellent performance of the *Messiah* at the Hartley Institute, on the 8th ult. The principal vocalists were Madame Lemmens-Sherrington, Madame Poole, Mr. Steadman, and Mr. Thurley Beale. The band and chorus numbered 100 performers, who acquitted themselves well under the able conductorship of Mr. Alex. Rowland.

SOUTHPORT.—A concert was given by Mr. Turner at the Cambridge Hall on Monday evening the 7th ult. The artists were Mesdames Sinico and Julia Elton, Messrs. Pearson, Wadmore, De Jong, Van Biene, and Horton C. Allison. "The green trees" (Balfe) was charmingly sung by Miss Julia Elton. Madame Sinico was much applauded for her singing of "Roberto, oh tu che adoro," "The first rose of summer" (a new song), and "Robin Adair." Mr. Wadmore and Mr. Pearson made considerable effect in their respective solos. Of the instrumental soloists Mr. De Jong was remarkable for the beauty of tone and the charming style in which he played his flute solo (Fantasia on Scotch airs). Mr. Van Biene for his very able rendering of Lerode's violoncello solo on airs from *La Fille du Régiment*, and Mr. Horton C. Allison (pianoforte) for his brilliant playing of Mendelssohn's "Andante and Rondo Capriccioso," Schubert's Impromptu No. 2, in A flat, and his own Tarantella in A minor. The accompanist was Mr. Robert Johnson.

STRATFORD.—The West Ham Philharmonic Society gave the first concert of the seventh season in the Town Hall on Tuesday the 15th ult. The programme consisted of Bennett's Cantata *The May Queen*, the incidental music to Shakespeare's *Macbeth* ascribed to Matthew Locke, and a miscellaneous selection of ballads and part-songs. The principal vocalists were Miss Pocklington, Miss G. M. Jones, and Messrs. Albert James and Atherton Latta, all of whom gained much applause for their careful and effective singing. Mr. J. T. Bates conducted, and Mr. F. C. Kitson accompanied on the pianoforte, assisted by Mr. J. Tunstall.

SUNDERLAND.—On Sunday the 13th ult. the new organ erected in the Church of the Venerable Bede was opened by C. H. Shepherd,

Esq., Member of the Royal Academy of Music. Mr. Shepherd played several voluntaries, and displayed with great skill the varied stops of the beautiful instrument. The Rev. Chas. Green preached in the morning and the Rev. Canon Miles in the evening. The total cost of the organ is over £400, of which £350 has been raised.

TORONTO, CANADA.—Performances of Haydn's *Creation* were given by the Philharmonic Society, on the 24th and 25th of November. The soprano solos were sung with much success by Mrs. Osgood of Boston, U.S., the tenor being Mr. Rechab Tanby, and the bass, Mr. Egan. The minor parts were sung by Mrs. Cuthbert, Miss Scott, Miss A. Corlett, and Messrs. Bilton, Rees, and Warrington, members of the Society. The choir gave the choruses in a manner which reflected much credit on Mr. F. H. Torrington, the Society's conductor, and the band was generally effective, especially the string portion, which had the advantage of the assistance of the Beethoven Quintette Club. Mr. F. H. Torrington conducted. The third concert was given on November 26, and was miscellaneous. Mrs. Osgood was the vocalist, and was much applauded in her several songs. The Beethoven Quintette Club, consisting of Messrs. C. N. Allen and J. C. Mullaby (violins), H. Heindl and W. Rietzel (violons), and Wulf Fries (violinello), performed Beethoven's Theme and Variations, Op. 104, Mendelssohn's Scherzando and Adagio, Op. 87, and Piano Concerto, Op. 25 (in conjunction with Miss L. Crowle), and several overtures and other compositions in a manner that gave the utmost satisfaction, and elicited enthusiastic applause. The National Anthem concluded the concert.

WINCHESTER.—An excellent concert was given in the New Guildhall, on the 4th ult., by Mr. O. Christian, in connexion with the Mechanics' Institute. The large hall was filled, and a well-arranged programme artistically rendered by Madame Thaddeus Wells, Mr. O. Christian, and Mr. H. Nicholson (solo flute).

WOODHOUSE.—On the 8th ult. a miscellaneous concert of sacred and secular music was given in the Mechanics' Institute, Institution Street, by the members of the choir of St. Mark's Church, assisted by several well-known singers. The object of the entertainment, as stated by the vicar (the Rev. J. S. Abbott), was the very laudable one of establishing a fund for providing music for the use of the church. The first part of the programme consisted of selections from the Oratorios of Handel, Haydn, and Beethoven, and also from Mozart's *Twelfth Mass*; the second part was made up of glees, part-songs, &c. Miss L. A. Buckingham, in "But Thou didst not leave," acquitted herself admirably. Mr. Longbottom sang the recitative and air, "Every valley" and "Comfort ye" very carefully, and Mr. T. Turner gave the air, "Arm, arm, ye brave," from *Judas*, in good style. The members of the choir sang well, and were especially effective in "The heavens are telling." Paxton's quartet, "How sweet, how fresh," was charmingly sung by Messrs. Moss, Longbottom, Buckingham, and T. Turner. Mr. Milnes (organist of St. Mark's) accompanied with much judgment on the pianoforte, and in addition played two solos. Mr. George Lee rendered valuable assistance on the harmonium, and Mr. Buckingham (choirmaster) conducted.

UXBRIDGE.—The opening concert of the Choral Society took place on the 10th ult., when a portion of the *Messiah* formed the first part, and a miscellaneous selection of secular music the second. The soloists were Miss Jessie Royd, Miss Joyce Maas, Mr. Stedman, and Mr. Thurlay Beale, all of whom were very successful. The choir numbers among its members some extremely good voices, and the manner in which the points were taken up reflects the highest credit upon the conductor, Mr. Miles.

WESTERHAM.—The Harmonic Society gave a concert on the 15th ult., under the direction of Mr. F. Howell. The first part consisted of selections from the works of Handel, Haydn, &c. and also comprised the air "The daughters of the city come" from J. Barnby's *Rebekah*. The second part was composed of selections from Mr. F. Howell's opera, *The Gallop's Daughter of Calmarar*. The vocalists gave great satisfaction in their respective solos, and the band and chorus were highly effective.

WOOLWICH.—The closing concert of the season, being the second of the series, was held on the 4th ult. at the Town Hall, in the presence of a large and appreciative audience, the majority of the performers being present or former pupils of Miss Mascall, who originated these concerts. The first part of the programme consisted of an original sacred Cantata, entitled *Light of the World*, the words and music being the composition of Miss Mascall. The solos were sung by Miss Rudd and Mrs. Sallenger. The second part was miscellaneous.

ORGAN APPOINTMENTS.—Mr. Channon Cornwall, organist and choir-master to St. John's Episcopal Church, Allos N.B.—Mr. Michael Joseph John Doulan, Lester to Castle Church, Stafford.—Mr. Henry Barry, organist and director of the choir, to All Saints' Church, Braywood, Windsor.—Mr. W. H. Carpenter, to St. Ethelburga's, Bishopgate Street Within.—Mr. William Douglas St. Leger, organist and choir-master, to Christchurch, Clapham.—Mr. Walter S. Brocklehurst, honorary organist and choir-master to the Wesleyan Church, Addiscombe, Surrey.

CHOIR APPOINTMENT.—Mr. Henry Cross (late solo bass of Trinity Church, New York), lay vicar of Salisbury Cathedral.

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